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which case the word furnishes additional evidence for the early date of the *Gatos*. A similar flavor of antiquity attaches to "tantos de pallos," xiv, 16, and "non veo nin punto," xxviii, 8. In connection with the note on *enfinnir*, ix, 22, in the *Fuero Juzgo*, the vocabulary by Rodríguez y Rodríguez, Santiago, 1905, contains actual citations from the text and for this reason is preferable to the edition of the Spanish Academy.

The preceding notes and comments, often mere suggestions, must find their justification in the importance of both the text itself and the present edition. As a doctor's dissertation, Northup's work must hold high rank; regarded objectively, it is a contribution well able to stand on its own intrinsic merits.

C. CARROLL MARDEN.

Johns Hopkins University.

SPANISH LITERATURE.

La Alegría del Capitán Ribot, by ARMANDO PALACIO VALDÉS. Edited with Introduction, Notes and Vocabulary by FREDERIC W. MORRISON and PHILIP H. CHURCHMAN. Boston: D. C. Heath & Co. Second edition, 1907.

The appearance, within a year, of a second edition of *La Alegría del Capitán Ribot*, edited by Morrison and Churchman, calls attention to the excellencies of this text. The story itself has enough of what is usually called the human element, and sufficient movement and climax to hold a reader's attention to the end. With great delicacy and with refreshing if not oversubtle humor, the author tells of the love of the kindly, joyous sea-captain for his friend's wife, and of their final mutual renunciation after the death of the husband. The book has been regarded as a protest against the realistic novel of adultery after the French manner. The editors with good judgment in their excisions have reduced the text by one-fourth, filling the gaps with summaries in English.

The author's straightforward, simple, if at times rather trite language, prevents the work from offering any especial difficulties to the first year student. The vocabulary is about as large, pro-

portionally, as that of recently edited texts of Galdós, Alarcón, etc., but seems to contain less words of rare usage. Only occasionally there appears a far-fetched or mixed metaphor, such as the comparison of Sabas with his pipe to an electric motor (p. 140).

The introduction, though somewhat diffuse, furnishes a good exposition of the author's literary aims and accomplishment. Valdés is described as a writer of great powers of observation, simple and lightly ironical in his treatment of subjects, and broadly a realist, though not confining himself to the commonplaces of existence. In the new edition a note has been changed, indicating the publication in the past year of Valdés's novel, *Tristán ó el Pesimismo*.

The chief value of the edition is, however, the well executed notes and vocabulary. The grammatical observations are not excessive in number nor are they pedantic commonplaces. Many rules which in the ordinary grammars are obscurely phrased, or for various reasons are not sufficiently emphasized, are here explained with absolute clearness and often in an interesting manner. Exceptionally well worded are such notes as the following: time constructions with *hace* (p. 6, n. 3); the preposition introducing a subordinate clause (p. 7, n. 3); the use of the imperfect subjunctive in *-ra* for the pluperfect and preterit indicative (p. 11, n. 1); and the occasional relatively future idea in the imperfect as analogous to the future idea at times in the present (p. 28, n. 1). The note on *mientras . . . no* (p. 63, n. 2), should have appeared earlier, referring to the same construction on page 14, line 15.

The geographical explanations are attractively written and do not suggest too much the encyclopædia. The notes on *valencianas* (p. 10, n. 6), *Andalucía* (p. 11, n. 4), *Barcelona* (p. 12, n. 2), *gallego* (p. 42, n. 9), are models in their originality as well as in the exactness of information. Especially interesting in these notes is the characterization of the people of the several districts, and the brief description of their customs and language.

The vocabulary is complete, and in most cases furnishes a specific rendering as well as the generic meaning of the words. In the new edition, *propietario* (p. 243) has been corrected. In

fact, the half dozen misprints of the first edition have been rectified, leaving the book in that respect apparently flawless.

P. O. SKINNER.

Dartmouth College.

CORRESPONDENCE.

JAMES THOMSON AND MILTON.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Will the interest in the obligations of the earlier eighteenth century to Milton justify the printing of the following additions to G. C. Macaulay's lists (*Eng. Men of Letters*, *James Thomson*, pp. 141–5) of James Thomson's debts to Milton's *Minor Poems*?

The Morning in the Country is all reminiscent of *L'Allegro*, 41–68. Cp. 1–4 with *L'Allegro*, 59–62, and *in thousand liveries drest with in thousand liveries dight*, Cp. in each (1) the lark's early song; (2) the rising of the persons; (3) the cock and the hens; (4) the end, the shepherd telling his tale.

On Beauty, 9–23, 28–9, 35–7, has

This happy place with all delights abounds,
And plenty broods upon the fertile grounds.
Here verdant grass their waving
And hills and vales in sweet confusion lie;
*The nibbling flock stray[s]*¹ o'er the rising hills,
And all around with bleating music fills:
High on their fronts tall blooming forests nod,²
Of sylvan deities the blest abode³:
The feather'd minstrels hop from spray to spray,
And chant their gladsome carols all the day;
Till dusky night, advancing in *her car*,⁴
Makes with declining light successful war.
Then *Philomel*⁵ her mournful lay repeats,
And through her throat breathes *melancholy sweets*.⁶
Still higher yet wild *rugged*⁷ rocks arise,

Increasing brooks⁸ roll down the mountain's side,
And as they pass the opposing pebbles chide.⁸

The way that to this stately palace⁹ goes
Of myrtle trees, lies 'twixt two even rows,
Which, *towering high*, with outstretch'd arms display'd,⁹
. . . .

Cp. *L'Allegro*, 71–80:

Russet lawns and fallows grey,
Where the *nibbling flocks do stray*¹;
Mountains on whose barren breast
The labouring clouds do often rest;
Meadows trim with daisies pied,
*Shallow brooks*⁸ and rivers wide;
Towers and battlements⁹ it sees
Bosomed *high*⁹ in tufted trees,²
Where perhaps some beauty lies,³
The cynosure of neighbouring eyes.

Cp. also *Il Penseroso*, 56–9:

'Less *Philomel*⁵ will deign a song,
In her *sweetest saddest plight*,⁶
Smoothing the *rugged*⁷ brow of Night,⁴
While Cynthia checks her dragon yoke⁴ . . .

and 121:

Thus, Night, oft see me in thy pale career⁴ . . .

On Happiness, 88–93, with its midnight, moonlight dance on *the margent of some limpid flood*, of fairies from *Stygian caves*, reminds of Comus's utterance (115–121) at midnight (102, 128, 131–3) concerning the dance of the finny droves and fairies by streams in the moonlight. Cf. Comus's same speech for *Stygian darkness*, 132; *L'Allegro* 3, *Stygian cave*; *Comus* 232, *marginet*.

With *To the Memory of Sir Isaac Newton*, 46, *our wandering Queen of Night*, compare *the wandering moon* of *Il Penseroso*, 67.

Autumn, 1145 ff, reads:

Drear is the state of the benighted wretch,
Who then, bewilder'd, wanders through the dark,
Full of pale fancies, and *chimeras* huge;
Nor visited by one *directive ray*,
From cottage *streaming*, or from airy hall.
Perhaps impatient he stumbles on,
Struck from the root of slimy *rushes*, blue,
The Wildfire scatters round, or gather'd trails
A length of flame deceitful o'er the moss:
Whither decoy'd by the fantastic blaze,
Now lost and now renew'd, he sinks absorb'd,
Rider and horse, amid the miry gulf: . . .

Cp. *Comus*, 195–205, the state of the Lady, *a misled and lonely traveller* at night in *the blind mazes of a tangled wood*, and her utterance:

A thousand fantasies
Begin to throng into my memory,
Of calling shapes, and beckoning shadows dire,
And airy tongues that syllable men's names
On sands and shores and desert wildernesses.